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DEPARTMENT OF THE INTERIOR
BUREAU OF EDUCATION

BULLETIN, 1917, No. 49

MUSIC IN SECONDARY SCHOOLS

A REPORT OF THE COMMISSION ON THE REORGANIZATION OF SECONDARY EDUCATION, APPOINTED BY THE NATIONAL EDUCATION ASSOCIATION

PREPARED BY

WILL EARHART
CHAIRMAN OF THE COMMITTEE ON MUSIC

AND

OSBOURNE McCONATHY
CHAIRMAN OF THE SUBCOMMITTEE ON THE COURSE OF STUDY IN MUSIC

WASHINGTON
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LETTER OF TRANSMITTAL.

Department of the Interior,
Bureau of Education,
Washington, January 22, 1918.

Sir: Probably no subject taught in our public high schools has greater practical and cultural value than music when it is well taught, but unfortunately it is too often not taught at all, and in those schools in which it is taught the purpose is frequently misunderstood, the methods false, and the content trivial. It is therefore very fortunate that the Commission on the Reorganization of Secondary Education appointed by the National Education Association, with which commission this bureau is cooperating, has included this subject in its list of studies. The report on music in secondary schools has been prepared by Will Earhart, director of music in the public schools of Pittsburgh, and Osbourne McConathy, of the school of music of Northwestern University, assisted by other members of the committee on music, given in full in the body of the report. I recommend that this report be published as a bulletin of the Bureau of Education.

Respectfully submitted.

P. P. Claxton,
Commissioner.

The Secretary of the Interior.

PREFACE.

In preparing this report, two large aims have been consistently held by the committee. The first was to prepare a platform sufficiently broad for all proper phases of musical activity, however diverse, found in the high schools of the United States. The second aim was to provide practical help for administrative problems, by presenting, in some detail, plans that in nature and number are sufficient to fit a great variety of conditions. Failure to provide such specific recommendations might make the report barren of results. On the other hand, failure to declare a basis of educational belief might tend to encourage practices that would grow in precision rather than in breadth.

In formulating the report the first step was, therefore, to construct a platform of educational belief with regard to music. This was prepared in 1913, was submitted to each member of the committee, was approved by the committee, and was published by the United States Bureau of Education.[1]

In 1914, the chairman of the committee appointed a subcommittee consisting of Osbourne McConathy, chairman, Edward B. Birge, and Karl W. Gehrkens, to construct detailed plans for the study and administration of courses in high-school music. The findings of Mr. McConathy's subcommittee are embodied in this report.

The specific suggestions given should not blind the teacher to the fact, often repeated or implied, that appreciation, not proficiency in technical accomplishment of any kind, is the large aim of instruction in music in high schools. Whatever the knowledge or abilities to be gained, the spirit of music should unfailingly be present, to liberate the mind, broaden the horizon, quicken the mental grasp, and give to the facts the musical application and significance that alone confer upon them any claim to value. Sensitiveness to æsthetic values for the sake of the enrichment and elevation of the quality of human life which such response brings is the large result to be attained.

This report has been approved by the committee on music and the reviewing committee of the Commission on the Reorganization of Secondary Education. This approval does not commit every member

[1] Bulletin 41 for 1913 of the United States Bureau of Education, entitled "The Reorganization of Secondary Education," pp. 66–75.

of these committees individually to every statement and every implied educational doctrine. It does, however, mean essential agreement with the general recommendations.

WILL EARHART,
Chairman, committee on music.
CLARENCE D. KINGSLEY,
Chairman of the commission.

THE COMMITTEE ON MUSIC.

Will Earhart, director of music, public schools, Pittsburgh, Pa., chairman.
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E. B. Birge, supervisor of music, Indianapolis, Ind.
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Art Education—Henry Turner Bailey, dean, Cleveland School of Art, Cleveland, Ohio.

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Vocational Guidance—Frank M. Leavitt, associate superintendent of schools, Pittsburgh, Pa.

[1] Deceased, Sept. 4, 1917.

MUSIC IN SECONDARY SCHOOLS.

I. THE VALUES OF MUSIC AS A HIGH-SCHOOL SUBJECT.

(A) GENERAL STATEMENT.

The qualities of thought and feeling out of which good music springs are altogether desirable. They reflect a desire for beauty; they reveal the spirit of man in profound and universal relations and impulses. In common with the other arts and literature, music tends to develop finer subjective life in the individual.

Where instruction in music is not primarily vocational or professional, the aim, conscious or unconscious, should be such subjective influence. A course in music that does not promise in due season and proper degree to adjust the learner in sympathetic response to the best music of the world is lacking in its proper quality, whatever marks of efficiency it may show.

The late Mr. W. S. B. Mathews distinguished three appeals that music makes: The first to the ear, as "purified, crystallized sound," a sensuous beauty which every musician demands always; the second an appeal to the mind, depending upon memory, attention, perception of the relation of part to part, as balanced, and beautiful tonal discourse; the third the appeal to the soul, as expressing mood, state of feeling, emotion.

Children in the elementary schools should be taught to value beauty of tone and to secure it in their singing, both for the sake of their musical taste and for correct use of their own voices. Their short songs should have grace of melody and simple perfection of form, revealing grace and clarity of musical thinking. These qualities are desirable as musical experience and may also consciously be analyzed and valued. The songs used will necessarily have also mood, or at least color; but the moods should be childlike, and should not attempt to cover the entire range of moods which the music of the masters expresses. Many of these must remain uncomprehended until the individual approaches maturity. Technically the pupil should learn, by the end of the eighth year, almost all elementary theory, and be able to sing at sight fluently and in parts simple hymn tunes, and to sing with enjoyment, after some practice, a number of the easier

choruses from operas and oratorios, as well as some comparatively elaborate art songs and part songs.

Up to the ninth year the public-school pupil's approach to music has necessarily been largely that of song. Recently much use has been made of the phonograph and other mechanical players in broadening and enriching the pupil's appreciation, but even when the approach is thus broadened, the pupil can not by the end of the eighth year attain an adequate understanding of the great works that crown the heights of musical expression. The musical forms used in the larger part of the pupil's instruction are, until the end of this period, too simple to present very elaborate thematic development, and the amount of technical proficiency to be gained is too great to leave time for conscious consideration of larger art values, even in those phases that might be deemed appropriate to the child before adolescence.

What practical and desirable developments then remain for the high school? Before entering upon the answer it is well to note what does follow in many high schools, namely, nothing but a continued exercise, slightly extended, of the degree of power gained by the pupil in the first eight school years.

If we would have an adult public interested in and appreciative of the great music of the masters, we must have instruction in advanced phases of music. This instruction is appropriate and practicable in high schools, and to them properly belongs the task of articulating the music in the elementary schools with the enlightened musical understanding and interest of the community.

The values of music as a high-school subject may be stated as follows:

(B) STATEMENT OF VALUES.

1. *Its æsthetic nature and value.*—(*a*) The endeavor to create beauty has ever been a part of the life of man. In tone, as in other media, he has wrought unceasingly to express his vision of values that transcend the circumstantial and the utilitarian and reach upward toward the absolute. The elevation of mood, the purified discernment, and the heightened spiritual energy which accompany all æsthetic experience give it a value which mankind has long recognized.

(*b*) Music characteristically deals with broad fundamental moods rather than with specific experience, gives voice to subjective revelation rather than objective delineation. Because it does this it appeals to that which is profound and universal in human nature. It is more than a figure of speech to call it "the universal language."

(*c*) While in the vocal forms, particularly in opera, and in certain instrumental forms, music may link itself to incident and cir-

cumstance, and intensify the emotional aspects of human life, it inevitably transcends incident and circumstance in that its tone and the progress of the tonal design add idealistic beauty to what otherwise would be realistic description.

(*d*) In music, then, the depths of man's emotional nature are reached, are quickened, and are made articulate. The committee believes that such intensification of feeling tends to energize the individual toward action, and that æsthetic elevation of feeling tends to lift the plane of any resultant action.

(*e*) The effect of music is realized in a peculiarly vital way when the individual himself takes part in the performance. Ensemble music, both vocal and instrumental, hence has very great value in the high school.

2. *Its value as a socializing force.*—(*a*) Music has been called "the most social of all the arts." Few other experiences so quickly bring about "group feeling" as ensemble singing or playing. One careless or indifferent performer may affect the beauty of an entire rendition. The individual's speedy appreciation of this fact should at least help in teaching him the lesson of the interdependence of social relationships.

(*b*) Music is one of the joys of social intercourse. To take part in the choral society of one's city, to play in the orchestra, to be one of the audience at concerts or other musical affairs, to contribute to the music of one's church, and last, but by no means least, to cultivate music in the family circle—all of these things mean happiness and enrichment of life.

(*c*) Study of the music of other times and other peoples, involving as it does a study of the related political and social development of the peoples of many lands; the study of the many influences which have affected the development of music, and the many ways in which music itself has affected world development; the study of the lives and works of the great composers as men of high ideals and great achievement—all of this should result in a wider appreciation of the worth of artistic achievements and of the peoples who have made these achievements, and a broadening of the student's interests and sympathies to include forms of talent and kinds of endeavor which he might otherwise hold in small regard.

(*d*) Musical performances undoubtedly bring as many people together as any single agency, and music in this way also may be a valuable asset in the civic life of the community. There are many individualists in every community, and if music has the power to imbue these persons with social consciousness and thus make them over into a more useful type of citizen, then surely we have here a social force of much importance.

3. *Its value in the worthy use of leisure.*—(*a*) Our discussion of the value of music as a subject has implied that music was significant in its recreational aspects. More specific attention should perhaps be directed to the fact that, as modern industrial conditions seem to be demanding shorter and shorter days of labor, the exceedingly complex sociological problem looms up as to the disposal to be made of the increasingly longer periods of leisure. These longer periods of leisure should be so utilized as to uplift and not degrade the individual. Music is one of the most potent and one of the most available agencies for bringing about such an end. The power of music in this respect is greatly increased when the individual himself takes part in a musical performance, even if only on a plane of amateur proficiency.

4. *Its value as a vocational subject.*—Music has great value as a high-school subject from a vocational standpoint. An army of persons are engaged in the musical profession in this country, and approximately six hundred million dollars are spent annually for musical performances and in musical education. This money is going more and more to native-born teachers and performers. The number of high-school graduates who do more or less of vocational work in music is quite comparable to the number engaged in many other occupations. Yet, ample and relatively lavish provision is often made by the school authorities for other forms of vocational instruction and only meager provision, if any, is made for instruction in music, even instruction that might be considered prevocational. Music should be recognized as an important vocational subject, and reasonable provision for vocational training in it should be made by high schools.

II. THREE TYPES OF PUPILS.

In relation to their attitude toward music, high-school pupils may be classified under three general headings:

1. *The little interested and the nonmusical pupils.*—Probably the largest number, especially under present conditions, consist of pupils who are little interested in music. Under this group might be included also those pupils who take no interest in music, in whose families music has had no part, who consider themselves as lacking both in musical talent and in ability to enjoy music. The relative number of such pupils depends on many influences. In some communities almost all the high-school pupils are interested in music and enjoy taking part in it. In other communities only a few show any desire to participate. The high school can not altogether offset the other influences of the community, but it can take its share in improving conditions. The question as to whether chorus singing should be required of all pupils or should be elective will be treated in a subsequent section of this report.

2. *The interested but not particularly talented pupils.*—In every school there are many pupils who, although not possessed of much musical talent and without a desire to perfect themselves as performers either for their own pleasure or as a vocation, nevertheless take an interest in this subject and wish to know much about it in a somewhat particular way. Such students like to listen to music and wish to heighten their powers of enjoyment through the study of it.

3. *The talented pupils.*—The group of pupils to whom music is an important part of life includes those who are preparing to follow music as a vocation and those who intend to become skilled amateurs. Those who are preparing for vocational work have as much right to consideration as the students who are preparing for other lines of work. But there will always be pupils who are interested in developing their musical talents to the highest possibilities as a matter of culture, and these also deserve consideration.

III. MUSIC OPPORTUNITIES RECOMMENDED FOR EACH TYPE OF PUPILS.

1, *For the first type of pupils.*—For the pupils who have only slight interest in the subject, the high school should offer courses in chorus singing. Although called chorus singing, its real purpose should be to awaken a keener interest in music and a truer appreciation of it. This should be effected not only through participation in singing, but also by presenting as much music as practicable for the pupils to hear. This would include performances by the talented pupils of the school before the assembly, performances by outside musicians, and selections upon mechanical musical instruments (talking machines, player pianos, etc.). The degree of choral excellence to be expected from the class will depend upon previous training, the time given to the assembly, and the proportionate number of pupils interested in the subject. In some schools, for example, it would be wise to hold assemblies for the contemplation of music not oftener than once a week, and then not longer than 15 minutes. In such schools greater attention should be paid to the organization of elective chorus classes and glee clubs for the pupils who are interested in singing. In other schools it may be possible to have the chorus-singing classes one or two full periods a week, and to attain considerable proficiency in chorus singing. In these schools the glee clubs would probably be smaller in numbers and would emphasize the highest degree of chorus performance.

In schools where the practice of elective chorus singing is followed, it is recommended that no less than 15 minutes per week be given to the consideration of music by all the school, either as a whole, where assembly space is sufficient, or in groups where the assembly hall is small. The elective chorus classes under these con-

ditions would devote their attention more particularly to the development of excellence in chorus performance.

2. *For the second type of pupils.*—For those pupils who are interested in the subject of music, but have no particular desire to pursue the study exhaustively, the following studies are recommended:

(1) Chorus singing, either required or elective. (When elective the plan of general assembly for music is recommended.)
(2) Music appreciation, elective.
(3) Theory of music, elective.
(4) Glee clubs, elective.

It may be difficult to draw the line between pupils in this class and pupils in the other classes enumerated. Such a line, however, is not essential, for if the subjects are offered, the pupils themselves will determine the amount of work that they desire.

3. *For the third type of pupils.*—For talented pupils the school should offer:

(1) Chorus singing, required or elective. (If elective the plan of assembly music is recommended.)
(2) Orchestra, elective.
(3) Glee clubs, elective.
(4) Music appreciation, elective.
(5) Theory of music, elective.
(6) Applied music (specialized training in vocal or instrumental performance), elective.

It is the purpose of this report to suggest the type of work and the amount to be covered in each of these subjects.

IV. REQUIRED VERSUS ELECTIVE ATTENDANCE AT CHORUS CLASSES.

1. *Considerations favoring chorus singing as an elective.*—(*a*) The pupil who shows no aptitude for music or pleasure in it might better be giving his time to some other subject which is of more immediate interest and importance to him.

(*b*) The pupil who has no musical ability can contribute little or nothing to the value of the chorus class. Indeed, even if he does his best he may injure rather than help the general effect.

(*c*) The presence in the chorus class of pupils who are not interested in the subject adds immeasurably to the difficulties in discipline, thus not only making the work harder for the instructor, but affecting unfavorably the enjoyment and profit derived by the other pupils.

2. *Considerations favoring chorus singing as a requirement.*—(*a*) While many people go through life without a taste for music or any pleasure in it, the large majority of people come eventually to realize

that with a little more opportunity for musical culture in their earlier years, or a little more attention to the subject on their own part, they would be capable of a finer enjoyment and pleasure in music. This country is full of adults who express regret at lack of opportunity for music study or attention to music when they were young. The fact that a young boy states that he does not care for music does not mean that he will never care for it. At the time of adolescence the youth is very likely to disclaim an interest in anything savoring of the real emotional spirit of that period of his life. In some communities the tradition prevails that music is not a manly subject, and many a boy who may at heart be sincerely fond of it does not admit this fondness. The fact that a pupil comes from an unmusical family does not prove that he can not learn to enjoy music, for instances are daily met of music-loving people who sprang from families where music was not cultivated. It is indeed a bold person who would predict that any individual will never respond to the appeal of music. The time devoted to chorus singing is very slight, and the contemplation of beautiful music for the few minutes a week for which the subject is assigned could not seriously affect the student's standing in his other subjects. Even for those who may not ultimately become musical the time involved is very slight. We do not deny the sight of the masterpieces of art to pupils who show no aptitude for drawing; we should not deny beautiful music to those who show no aptitude for singing.

(*b*) The fact that a pupil can contribute little to the artistic effect of the chorus is not a matter of primary importance, because the object of public-school music is not the development of the chorus so much as the development of the individuals who form the chorus. Although, of course, it is desired that the chorus singing shall be of as great excellence as it is possible to make it, even the finest high-school choruses, when compared with the great choral bodies of the world, are necessarily of inferior artistic merit. The pupil may contribute little to it. Indeed, he may even affect the performance unfavorably, but, on the other hand, the chorus may contribute much to him. It hardly seems right that a pupil should be denied the advantages of attendance at the chorus period because his contribution is slight. Is not the object of school life to learn and to develop, and would not the exclusion of those who are not prepared to contribute to the school work, carried logically into all the classes, exclude the very people for whom the school life is most valuable and necessary?

(*c*) The objection to required attendance from the standpoint of discipline is, in many respects, of real importance. High schools which are weak in musical development or in administrative control

often fail in their music because the attitude of one group of pupils prevents successful effort by the others. The inattention of these pupils often drives the instructor to methods which prevent the chorus practice from becoming really educational to those who are naturally interested in it. Making a compromise is often the only recourse of the instructor, for until his work is supported by the enlightened interest of the school and community, lack of discipline may be a matter not only beyond his own control, but in many instances beyond that of even the principal of the school.

To meet the problem of discipline four suggestions are offered:

First. The plan of student government may offer a solution of the present problem. At any rate, the need for better discipline in the chorus class in some schools may seem an added reason for the wider adoption of the plan.

Second. When there is much difficulty in discipline the chorus might be divided into smaller classes so as to conform more nearly to class conditions in other subjects, in which case the instructor might be expected to handle his class as other teachers do.

Third. Schools which have not developed the tradition that music is a desirable feature for all may find a temporary period of encouraged election to chorus practice a helpful measure before instituting required attendance.

Fourth. Probably the most natural remedy that suggests itself for unsatisfactory conditions is that in a school where such conditions exist, the burden of the chorus-class discipline should not be placed entirely upon the shoulders of the instructor, but that he should have the assistance of other teachers in that work.

3. *Conclusions.*—Where the music interest is great, the committee recommends required chorus attendance. Where the music interest is slight it may be wiser to have elective chorus, but to require attendance upon a weekly musical assembly. Furthermore, where the interest is slight, and the singing ability weak, greater proportionate time should be spent upon the development of musical appreciation and less upon an effort at securing excellence in choral performance. Finally, it is recommended that where the chorus singing is weak the glee club membership should be large, and where the chorus singing is good, membership in the glee club should be restricted and a superior type of performance required.

V. MUSIC COURSES RECOMMENDED.

Not all high schools will find it practicable to offer all the following courses. To do so involves an elaborate organization and equipment. Where a choice must be made, local conditions must largely determine the selection. The committee recommends that in no

case should chorus singing be omitted and also urges the importance of the orchestra. The practicability of introducing the elective studies depends largely upon the availability of a competent instructor and the possibility of scheduling classes.

1. CHORUS SINGING.

This course should be offered to pupils of all years. Although in the smaller high schools it is not practicable to divide the chorus according to years in the school, in the larger schools such division is preferable.

In interest and articulation with the earlier experience of the pupils, chorus practice appeals especially to students in the earlier years of high-school life; but in respect to voices, these years are unfortunate for many pupils, and a wise selection of music material within a limited range is therefore necessary. A careful and frequently repeated examination should be made of each individual voice and each pupil should be judiciously assigned to the appropriate vocal part.

In the upper classes, the voices being more mature, the pupils are able to undertake a higher type of music, involving not only a greater degree of experience in chorus singing but also heavier requirements for the voices. By separating the chorus classes, as suggested, it is possible to develop chorus practice from a type of music easily understood and enjoyed by the immature singers to a type of artistic music requiring a considerable grasp of structure, thematic development, and musical content.

In the largest four-year schools it is desirable to plan at least four choruses. In the medium-sized four-year high school a good plan would be to have one chorus of students in the junior and senior years, a second chorus composed of sophomores, and a third chorus of freshmen. In the junior high school the division of the chorus will be affected by the vocal conditions in the school. In some communities the children's voices change earlier than in other communities. Where the voices change early it might be preferable to have the eighth and ninth year students come together for a chorus period, the seventh-year students forming a chorus of their own, or continuing their music studies in separate classes. Where practicable it would be wise to have the seventh-year boys whose voices have changed participate in the chorus work of the upper division, so that the singing of the seventh-year chorus would be of music for unchanged voices only. On the other hand in cities where voices change late, it may be wiser to plan a chorus composed of seventh and eighth year pupils and an advanced chorus of pupils of the ninth year only, but those pupils of the seventh and eighth years whose voices have

changed should sing with the upper chorus. The senior high school, in the six-year plan, might have one chorus of the entire school, or a chorus consisting of tenth-year students and another of eleventh and twelfth year students, or three choruses of pupils, one for each year.

In the four-year high school the work of the different choruses, as previously suggested, should be sharply defined. In the lower years stress should be laid on the two points; first, the use of music as a means for emotional expression, and second, the development of a more intelligent understanding of the way music is constructed.

Mere efficient conquering of one song after another, with no thought for comparative musical merit, should not constitute the practice. Correct use of the voice and intelligent phrasing and interpretation of music should be the rule. Further, if the pupils are not yet proficient in sight singing and thoroughly well informed in elementary theory, these should be taught in connection with chorus work. If, however, high-school standards which imply such abilities have been reached, the incidental study should consist of music appreciation. Structural features of the songs should be pointed out and some knowledge of musical form should be gained. Motivation, the phrase, sequences should be studied. Some knowledge of the composers should be acquired, and the use of selections from operas, oratorios, or cantatas should be made the occasion for study of these forms. Every effort should be made to broaden the musical horizon of the student through the medium of his interest and participation in chorus work.

In chorus practice in the eleventh and twelfth years, the voices being more mature, the collateral lines of study should be different. Continuation of the incidental music appreciation recommended in connection with ninth and tenth year chorus practice is advised. An invaluable further activity is learning and performing some suitable standard choral work every semester by the school chorus, assisted by excellent soloists and accompanied by a large orchestra. No surer means can be found to place the pupil in sympathetic relation to the advanced musical interests in his community.

In the six-year plan the work of the seventh year, especially where many of the voices are unchanged, should be devoted primarily to a "rounding up" of the technical work of sight reading. This does not mean that the technical work should be taken to the exclusion, or even to the detriment, of the emphasis that should be placed upon the æsthetic elements of music. On the contrary, through every exercise and song the students should be led to realize the joy of singing. But it means that the music material should be selected to round out a complete knowledge of the technical problems involved in sight reading. The advanced chorus in

junior high schools, that is, the chorus in which changed voices appear should emphasize the points already mentioned in the four-year plan; namely, the study of music as an expression of emotional qualities, and the development of part-singing. In the senior high school of the six-year plan, where chorus singing is divided into two choruses, the younger choruses should emphasize the topics already mentioned for the younger choruses in the four-year plan, and the older chorus the topics mentioned for the third and fourth years of the four-year plan.

In choosing material for chorus singing it should not be forgotten that, although music may ally itself with sentiments of religion, patriotism, love of home, and so forth, and although it should never ally itself with less worthy associations, it is not to be valued because of such alliance. Music is essentially tone and tonal discourse and is beautiful as music in proportion to the beauty of tone, the beauty of the tonal procedure, and the beauty and nobility of mood out of which it sprang. Music, in short, need express musical thought only. Until this is admitted, understanding of musical beauty as a thing in itself can not be undertaken. Certain old melodies, saved from extinction in the first instance by alliance with a text of value, and at present by tradition and many hallowed associations, should be preserved so long as their appeal remains and while their use is not wholly perfunctory.

While chorus singing naturally must be the most general and the basic music activity in a public school system, wise administration in this work is more necessary than in any other branch of music study in order to obtain breadth of musical interest and understanding on the part of the students. It is possible for a pupil to sing during his entire high-school term the sort of songs that are sometimes sung, study them in the manner in which they are sometimes studied, and come forth at the end of the course as remote from understanding and enjoyment of a Beethoven symphony or sonata as if he had no such practice. Not only does the comparative emphasis usually given the subject and text of songs divert attention from purely musical values, but the physical exhilaration of singing may readily be mistaken for enjoyment of music. Further, the songs may be selected because of their appropriateness to certain occasions, such as class days, field days, arbor days, patriotic festivals, etc., and in such case musical merit usually has to be sacrificed or subordinated.

Finally, the committee would again emphasize its belief that the chorus class is primarily for the development of a higher understanding and appreciation of music, and that the chorus music should be the chief material for the development of this appreciation. The chorus class is the occasion for bringing the large student body into

contact with musical literature, and the instructor, in his desire for excellence of performance, should never lose sight of the main object of the course.

2. ORCHESTRA.

This study should be offered in all the years of the high school, both in the four-year plan and in the six-year plan. In the latter case it would be wise to plan two orchestras, a junior and a senior orchestra, the one serving as a feeder to the other. When the high-school course is four years in length, a grammar-school orchestra is desirable for the purpose of developing the younger material for the advanced orchestra of the high school.

The musicianship that results naturally from ensemble playing is more advanced than that which arises naturally from ensemble singing. More hours of practice and preparation are necessary before successful participation is possible; the expression of the musical thought or impulse is less direct than in singing and becomes a matter, therefore, of greater reflection; the mechanical nature of the medium of expression makes sight reading and a knowledge of staff notation more exact; the number and diversity of the orchestral parts—diversity in pitch, tonal quality, and rhythmic procedure—make the whole a richer complex than chorus work presents; and this complexity and variety have attracted composers to orchestral expression for their greatest works. Nevertheless, the course in orchestra must be thorough and well organized to attain its best ends. The following recommendations are therefore urged:

First. The instruments should be played in the manner of their solo capacities, the ideals of chamber music, and the refined treatment of each part in a symphony orchestra being ever kept in mind.

Second. Music should be selected that, however easy, still recognizes these particular values for each and every instrument.

Third. The orchestra should be considered an orchestral class or orchestral study club primarily, and a factor for the diversion of the school only incidentally.

Fourth. Each student should be provided with an orchestra part for home study, and should be expected to prepare his music between the dates of the orchestral rehearsals. This requirement is especially important where school credit is given to members of the orchestra.

Fifth. Instruments should be bought by or for the school, to remain school property, and should be loaned, under proper restrictions, to students who will learn to play them. Instruments such as the double bass, timpani, French horn, oboe, and bassoon should be bought. Only by such means can orchestral richness and sonority be

secured, the real idiom of the orchestra be exemplified, and advanced orchestral literature be made practicable to the students.

An increasing number of publishers are issuing music for amateur orchestras, and music simple enough for high schools may be easily secured. The difficulty lies in finding music of the right character, because simple music generally is popular rather than educationally valuable. Although it would be unwise, with the average high-school orchestra, to insist that all the music be of a severe nature, and although a certain kind of good music of the lighter character is desirable both for the pleasure of the performers and for certain occasions, most of the music should be of a nature that will develop a higher appreciation of good music.

Interest is increasing in the development of high-school bands, and in a number of cities much interest in music has been created among the boys in this way. In general, the organization and conduct of a high-school band should be along the lines recommended above for a high-school orchestra.

3. GLEE CLUBS.

Glee clubs of boys, glee clubs of girls, and glee clubs of mixed voices may, under some conditions, be desirable. In the larger schools there are always students who wish to join these special musical organizations. In schools where attendance on the chorus classes is required, glee clubs are especially desirable, because they afford the better singers the opportunity for a finer type of chorus work than is possible in large classes. Under such conditions it is usually desirable to have the boys' glee club and the girls' glee club act as "feeders" to the senior organization, which should be a glee club of mixed voices.

A question arises whether or not credits should be offered for participation in these clubs. Some teachers believe that all school work should receive school credit, and the glee-club practice coming, as it usually must, outside of school hours, is as worthy of school credit as other school activities. Other teachers prefer not to offer school credits for work in the glee clubs, but to make participation an honor and the work of the club a pleasure for the more musical students. As no outside practice or home study is necessary, these teachers contend that the honor and pleasure should be sufficient incentive for membership in the clubs. The decision of the question of giving credit for glee club membership must rest with the administrative officers of the high school, and this decision, in turn, must be influenced by the type of work done by the glee club and its value in any particular school measured in comparison with the number and value of other music courses for which credit is given in the school.

4. MUSIC APPRECIATION.

The development of music appreciation recommended in connection with chorus practice was incidental, the intention being to prevent an entirely undiscriminating and unappreciative attitude toward music in its "absolute" phases. Such study could not be thorough, even if it were desired to make it so, for the forms presented are in the main comparatively short, are all vocal, and present the easier works of a limited number of composers only, and these probably in vitally altered transcriptions and arrangements. A strong course of study of great musical literature should therefore be offered. This is continually growing more practicable because of improvements in, and the increasing use of, mechanical instruments for reproducing such music, as the player piano, the talking machine, and the player organ. With the help of any or all these and the assistance of local musicians, vocal and instrumental, in addition to what the class and the teacher can provide, working as a chorus and also in solo capacities, a course such as that outlined in the following paragraphs can be presented more or less exhaustively and with results of inestimable value in the education of the students.

Music appreciation as a thorough intensive study of musical form, history, biography of musicians, and aesthetics of music is particularly appropriate for the last two years of high school, as prior to these years the mature quality of thought and feeling in great music is largely incomprehensible to any but the exceptional boy or girl. A music experience and a technical foundation that can be gained only in the ninth and tenth years are also necessary. Two years of chorus practice, such as was outlined, or two years of harmony or of orchestra are therefore recommended prior to undertaking a thorough course such as is here implied.

Ninth and tenth year pupils, and more infrequently seventh and eighth year pupils, have nevertheless made excellent progress in music appreciation. The content of such courses, however, should be different from the content of courses for older pupils. In explanation of the difference, it may be helpful to distinguish between musical experience for the pupil and analysis of that experience and the making of generalizations from it. The course for eleventh and twelfth year pupils should be rich in musical experience. These pupils should hear a vast amount of classical music, and a broad and searching study of musical art from various illuminating viewpoints should be based upon that experience. Younger pupils should unquestionably be offered a similar rich musical experience; and this should be adapted to their years, in part by the selections of music, but more especially with regard to the amount and nature of the

analysis and contributory study conducted upon the basis of the musical experience gained.

There is, therefore, need for different grades of work designated as music appreciation. These grades may extend from the mere hearing of music, with little or no comment or study, to a form of lesson in which the discussion and study range over the further fields of musical knowledge and criticism.

A lesson would be pointless, however, if it developed no comment or stimulation to at least some study. On the other hand, it would be inimical to the value of the course in early years to require an amount of study that would be equivalent to the preparation of a lesson. In the tables at the end of this report the subject of music appreciation is, therefore, listed for earlier high-school years as well as later years. But the amount of credit recommended in the earlier years is only half that recommended in the later years, the recitations in the early years being classified as unprepared. The committee wishes to emphasize, however, that no such lesson should be totally lacking in intellectual address. The mind of the student will weary of a formal series of recitations that hold no intellectual content, and continue to address only his imagination and emotional receptiveness.

The courses of any grade in music appreciation are essentially courses in intelligent listening to music. While they are valuable to those who are looking forward to a deeper study of music, they should be, as far as possible, of a nontechnical nature, so that pupils who are not planning technical music study may have the opportunity to cultivate discriminating powers of musical enjoyment. The course is best planned, therefore, through the selection of a large number of compositions as subject matter. These compositions should be chosen primarily because of their intrinsic musical worth and secondarily because they illustrate the several viewpoints along which the pupils' attention is to be directed during the listening lesson. These viewpoints may be classified as follows: Musical form, history, biography of musicians, and æsthetics.

Other considerations in the selection of music compositions, especially for an advanced course, are as follows:

(1) They should represent a large number of master composers, ancient and modern, in so far as the works of these masters engage the attention of the world to-day; (2) they should represent all important media of expression, as piano, orchestra, chorus, solo voice, solo instruments, chamber music, ensembles, etc; (3) they should represent all varieties of form, as the song forms, sonata form, rondo, etc., and the opera, oratorio, cantata, mass, etc.; (4) as representing either a composer or a form or style, they should be characteristic of

that composer or that form or style at his or its best and most individual moments.

While all the important elements in a musical composition should, in advanced study, be briefly noticed as the work is performed for the students, the course should be planned so that certain special considerations are uppermost in the students' minds. To this end it is suggested that in the eleventh year the students' attention be called particularly to the structural elements of a composition, and that in the twelfth year the historical and biographical viewpoints should be emphasized. At all times the æsthetic qualities of the composition should be brought to the students' attention and should be emphasized in the lesson.

The lecture method with library reference is recommended, as textbooks of the exact kind needed are hardly to be found. Where possible, reports of concerts attended should be a feature of the work.

5. THEORY OF MUSIC.

Under this heading is included not only elementary theory, but harmony, and it may be, counterpoint. The subject of elementary theory: that is, the tonal and rhythmic elements of music and their representation, may well be stressed in the seventh, eighth, and possibly the ninth year.

(*a*) *Elementary theory.*—Classes in elementary theory are particularly appropriate for the eighth year in junior high schools, and occasionally for seventh year. Where the study of sight reading has not been satisfactorily mastered in the grammar schools, the study of elementary theory may well become a part of the work of the chorus classes in any of the high-school years. With adolescent pupils, however, the study of technical music is preferably conducted in smaller classes, where the feeling of individual responsibility can be developed and maintained. Under the heading, elementary theory, is included the study of the notation of the tonal and rhythmic elements of music compositions, including the details of major, minor, and chromatic scales, key signatures, intervals, note values, time signatures, measures, tempo indications, marks of expression, marks of interpretation, etc. The committee urges that this study be conducted in connection with the consideration of actual music and not as a formal memorizing of characters, signs, and terms.

(*b*) *Harmony.*—Inasmuch as this subject demands primarily quick and sensitive perception and retentive memory, it is especially appropriate to the ninth and tenth years, though it could well be substituted for music appreciation in the last two years. The requisite talent for its study is not so great nor so rare as commonly supposed, but as interest in music is necessary it should be made an elective study.

An academic presentation of the subject, such as that found in almost all the older textbooks, is to be heartily condemned. The following features should be invariable:

(i) Ear training, carried throughout and at appropriate stages involving aural recognition of any interval, any triad as major, minor, diminished or augmented, any seventh chord (as to its intervals), of any tone and of any chord as to its scale relations, of any chord progression, or any modulation as to its harmonic procedure and the keys involved, of organ points, suspensions, anticipation; in short, involving aural recognition of all the harmonic material learned and used through the eye and symbols of notation.

(ii) Instruction in the principles of melody writing; tendencies of melodic tones, melodic contour, motivation, the phrase, the process of coherent musical thought, the period.

(iii) Harmonization of melodies (original or given) rather than harmonization of figured basses. (Thorough bass should be taught, but should constitute only a small part of the practice.)

(iv) Harmonic analysis as revealing accepted musical usage by composers of the chord material presented.

(v) Freedom and musical proficiency in the use of harmonic material. Every harmonic factor is like a new word in the student's vocabulary and is to be used by him in constructing numerous musical sentences until he is familiar with all of its merits, powers, and special qualities.

(vi) Free composition for the development of self expression through music, the criticisms of these efforts being directed rather to their success in fulfilling the student's intentions than to the details of technical accuracy except in those points which have already been studied in the class work.

At least two periods a week for two years should be given to the subject. In the first year the pupil should review the elements of music theory and should study the primary triads, in major and minor, in the various ways suggested. In the second year the study should be carried forward to a knowledge of secondary chords of the seventh and general information regarding the harmonic structure of music of the type of Mendelssohn's Songs Without Words.

In large high schools, or schools in which instruction in music is better developed, it is quite possible and advisable to carry the study forward to the point of original work with the inharmonic elements mentioned in paragraph (*a*) above, and with all the ordinary usages of classical harmonists. This may be done by adding a third year to the course, or by giving it five periods per week for two years. For the shorter course some schools prefer to schedule the class for five periods a week during one year.

A course in harmony in the high schools should have cultural as well as vocational value. The course should aim primarily to establish correct habits of musical thought. Properly conducted, the harmony course should materially shorten the pupil's professional training after leaving the high school.

(*c*) *Counterpoint.*—This branch must be considered as an exceptional offering, possible only under especially favorable conditions, unless included under harmony. Three suggestions are offered as to its organization in a course and these are in what is believed to be their order of merit:

First. It may be included under harmony in a two years' course, following the methods that seek to combine these two aspects of tonal organization.

Second. It may be included in a four years' course in contrapuntal harmony and composition, after this same method of combination.

Third. It may follow, as a separate two years' course, the two years of harmony above advised.

6. APPLIED MUSIC, OR SCHOOL CREDIT FOR OUTSIDE WORK.

Although a number of high schools are now offering courses in applied music, that is, voice, piano, violin, and sometimes even other instruments, on the same basis as the other subjects, the general adoption of this plan can not reasonably be expected for some time to come, if it ever becomes feasible.

It is, therefore, recommended that study of voice, piano, organ, violin, or any orchestral instrument, under special teachers outside of school, when seriously undertaken and properly examined and certified, shall receive regular credit toward graduation. This recommendation is based upon the following considerations:

(i) The proficiency gained in singing or playing by many boys and girls during the high-school period proves to be of great value to them in later life.

(ii) Notwithstanding that most adults believe it desirable for young people to learn to sing or to play an instrument, a severe handicap is put upon them by the necessity of attending, at the same time, to the demands of their school work; and many pupils, including even a number who expect to be musicians, abandon or neglect music during their high-school years, when the greatest progress can and should be made, rather than jeopardize their prospect of a diploma.

(iii) We regard as untenable the assumption, expressed or implied, that any individual would be uneducated if he pursued three or four regular studies per year and added music to these, but would be educated if he pursued four or five studies each year and dropped music.

(iv) We believe that this untenable assumption is due not to any active consideration of the question as to the place of music in an

educational plan, but rather to a passive acceptance of traditional academic standards that are now outgrown and should be abandoned.

The plans by which such credits may be offered must be based upon the following considerations: The work of a pupil in applied music must be of a quality and standard that the school can conscientiously accept as equal to the standards maintained in the other studies pursued in the school. To this end it is necessary to be sure that the private teacher is qualified to do his work acceptably, and that the student is faithfully carrying out the lessons of his instructor. It must be ascertained further that the pupil has sufficient musical ability to warrant his spending the energy and time involved, and that he practices faithfully and diligently. The course pursued by the private teacher must be outlined with sufficient clearness to enable the school officials to recognize it as having definite plan and purpose.

These considerations may be put into effect by the school, as follows: The qualifications of the private teacher may be determined in two ways—by some plan of certification of teachers or by an examination of the pupils. Many cities are now studying this problem and are adopting one or the other of these two methods. The difficulty in certification lies in establishing some recognized authority which may determine the fitness of the teacher and confer the certification. In one city it is required that every teacher in the high school must be a graduate of a high school and of a college, and must have had two years' previous experience in teaching. The same rule applies to the private music teacher. He must be a high-school graduate, must have graduated from a school of music equivalent to college, and must have had two years' experience as a teacher before his work can be credited in the high school. In other places the supervisor is called upon to determine the certification of the private teacher, though this plan is one that has objectionable features. A large number of cities have found the plan of examining the pupil the most practicable for determining the standard of work done by the private teacher. These examinations, obviously, must be conducted in such a manner as to remove all suggestion of bias on the part of the examiners. In some cities the music instructor in the high school acts as the examiner; though this plan can hardly be recommended for general practice. In other places the examinations are conducted by some authoritative musician who is in no wise connected with the musical life of the city where the examination is given. A third plan is the appointment of a committee of leading musicians in the community, including the instructor in music in the high school, who conduct their work in such a manner that the examiners do not see the pupil who is being examined, nor do they

know the name of the pupil or of his private teacher. In some cities the examination fees must be paid by the parents, who may, with some reason, be expected to bear this expense because of the advantage that the credit plan holds for the pupil. In other places the school pays the examination fee, which also seems reasonable, as this work takes the place of other work for which the school pays for instruction at a far higher cost per pupil.

It may be that a combination of the two plans, the certification of the private teacher and the examination of the pupil, will eventually be adopted as the most satisfactory. Granting high-school credit for outside music study under any well-organized plan will surely tend toward the elimination of unfit music teachers and the elevation of standards of music instruction.

Another important consideration in the plan of examination is that the requirements should be based upon the work done by the teacher instead of work arbitrarily selected by the examiner. Instruction in no branch in applied music has as yet been sufficiently standardized to require that every teacher follow the same plan of work. If, therefore, the examiner finds that the pupils are doing work of a character acceptable to the school, under a well-organized plan of instruction, he should give credit to the pupil.

In order to carry out this plan the following slightly modified outline of a credit plan already successfully operated for several years is offered:

VI. A PLAN FOR CREDITING OUTSIDE STUDY IN MUSIC UNDER PRIVATE INSTRUCTION.

1. THE PUPIL.

(*a*) Application for admission must be made by parent or guardian. The application must be accompanied by written recommendation from private teacher. The presentation of application and recommendation must be regarded as an acceptance of all the conditions and requirements of this course. The pupil must also secure permission of the high-school principal and the instructor in music before being eligible to the course.

(*b*) No pupil should be accepted who is taking less than one lesson a week and practicing less than one period daily. Parents or guardians agree to oversee the regular preparation of the lessons.

(*c*) Pupils should be enrolled in the course in theory of music and in the course in music appreciation, or should do outside theoretical work which is accepted by the instructor in music as equal in educational value, though not necessarily identical in nature, with that done in the corresponding time in the high school. Outside theoreti-

cal work should be required by schools which do not offer these courses.

2. THE PRIVATE TEACHER.

(*a*) The teacher's recommendation must include details as to the pupil's previous study (time, compositions, etc.) and as to his attainment in technical work and in sight reading. It must also specify which one of the seven grades of proficiency the pupil is qualified to enter.

(*b*) From time to time, as required by the high school, the private teacher must submit a report of the work done by the pupil. These reports must cover the following points:

1. Number of lessons taken.
2. Average number of hours' practice a week.
3. Technical progress made by pupil since preceding report. A detailed statement is desirable.
4. List of compositions studied by the pupil, with remarks concerning the scope and quality of work done on each composition. The compositions listed must invariably conform to the grade of proficiency under which the pupil is entered.
5. A mark, on the plan used in the high school, showing the teacher's estimate of the standing and progress of the pupil.

(*c*) The teacher's reports should be delivered in duplicate, one copy signed, the other unsigned. The high school should provide blanks for these reports.

(*d*) In order to avoid the possibility of accepting a pupil for credit in applied music only to discover through the examination at the end of the semester or the end of the year that the course pursued by the private teacher was not acceptable, some cities have instituted the practice of submitting the private teacher's application for admission of pupil to the course (unsigned copy) to a committee of musicians for their judgment. Any shortcomings in the statement of the teacher, either in regard to plan of study or material, with suggestions for bringing the course up to the school standard are reported in writing to the principal of the high school, who forwards the same to the teacher and parent.

3. EXAMINATION.

(*a*) An annual, or semiannual, examination should be held, the examiners to be appointed by the school committee.

(*b*) The examiners should study the unsigned copies of the private teachers' reports in forming their estimates of the pupils' grades. Standard examination requirements, definitely stated for each grade of proficiency, may be prescribed for all pupils, or the

examiners may plan the examination requirements for each pupil on the basis of his private teacher's reports (unsigned copies). In the latter case it is assumed that these reports have consistently given satisfactory evidence of the maintenance of accepted standards.

(*c*) The examiners should mark the pupil according to the plan used in the high school. The examiners' mark should go on the pupil's annual report and should count the same as marks in other subjects toward the promotion and graduation of the pupil.

(*d*) The expense of these examinations is borne by the school (or parent or guardian, as may be determined).

(*e*) The list of seven grades of examination requirements should be handed the private teacher when application is made for admission of the pupil in case standard examination requirements are prescribed. The teacher should determine which of these grades the pupil will undertake for the first year's work, and the pupil at the end of the year should be examined upon the problems offered for that grade of work. The following year the pupil should be expected to cover the ground of the next grade, and to cover the work of a grade each subsequent year, except in the sixth and seventh grades. As these grades represent work of an extremely advanced character, grade six may be allowed two years for completion, and grade seven three or even four years.

VII. CREDITS FOR MUSIC IN SECONDARY SCHOOLS.

The question of high-school credits for music study involves many perplexing features. On the whole, however, it would seem that music study should receive credit on the same basis as the other high-school studies. The following statement is quoted from the report of the high-school committee of the Music Supervisors' National Conference, held in St. Louis in 1912:

I. All study of music, or exercise in music, undertaken by any high school as part of the scholastic routine shall be credited by that school.

II. The amount of credit so granted shall be equal in every case, hour for hour, to that granted by the same school for any other subject, with this following qualification:

III. All subjects, musical or otherwise, are understood in this report to be on a basis of double or single credit, accordingly as they do or do not necessitate a period of study in preparation for each period of recitation. Thus, as applied to music, chorus practice, which requires no preparation, would receive equal credit with drawing which requires none. On the other hand, each recitation hour in harmony should receive double the credit of each chorus recitation hour, inasmuch as harmony requires preparatory study that can be certified; and again, harmony should be credited hour for hour of scheduled recitation, equally with mathematics or any subject similarly requiring outside study.

The foregoing suggestions form the basis for the credit recommendations made in the outlines of music courses following:

TIME ALLOTMENTS AND CREDIT BASED THEREON.

MINIMUM RECOMMENDED FOR FOUR-YEAR HIGH SCHOOLS.

Music courses.	Freshman.			Sophomore.		
	Periods per week.		Units.	Periods per week.		Units.
	Prepared.	Unprepared.		Prepared.	Unprepared.	
Chorus singing		2	1/5		2	1/5
Orchestra	2		2/5	2		2/5
Glee club		1	1/10		1	1/10
Music appreciation		2	1/5	2		2/5
Theory of music, (harmony and counterpoint)	2		2/5	2		2/5
Applied music, or school credit for outside work	1 or 2		2/5 to 1	1 or 2		2/5 to 1

Music courses.	Junior.			Senior.			Total units.
	Periods per week.		Units.	Periods per week.		Units.	
	Prepared.	Unprepared.		Prepared.	Unprepared.		
Chorus singing		2	1/5		2	1/5	4/5
Orchestra	2		2/5	2		2/5	8/5
Glee club		1	1/10		1	1/10	2/5
Music appreciation	2		2/5	2		2/5	
Theory of music (harmony and counterpoint)	2		2/5	2		2/5	8/5
Applied music, or school credit for outside work	1 or 2		2/5 to 1	1 or 2		2/5 to 1	8/5 to 4

Remarks:

(1) Orchestra: One period of double length is preferable to two single periods. It should generally be conducted after regular school hours.

(2) Glee clubs: The desirability of granting credit for glee-club work is discussed on page 23.

(3) Theory of music: This subject ordinarily should not be offered until the ninth grade.

(4) Applied music: The amount of credit recommended is based on the fact that preparation involves more time proportionately than for any other subject.

The committee recommends that the time allotment for music appreciation and theory of music be increased whenever feasible to five prepared periods per week with corresponding credit.

MINIMUM RECOMMENDED FOR JUNIOR HIGH SCHOOLS.

Music courses.	Seventh year.			Eighth year.			Ninth year.			Total years' credit for junior high school.
	Periods per week.		Years' credit.	Periods per week.		Years' credit.	Periods per week.		Years' credit.	
	Prepared.	Unprepared.		Prepared.	Unprepared.		Prepared.	Unprepared.		
Chorus singing		2	1/5		2	1/5		2	1/5	3/5
Orchestra	2		2/5	2		2/5	2		2/5	6/5
Glee clubs		1	1/10		1	1/10		1	1/10	3/10
Music appreciation		2	1/5		2	1/5		2	1/5	3/5
Theory of music							2		2/5	2/5
Applied music, or school credit for outside work	1 or 2		2/5 to 1	1 or 2		2/5 to 1	1 or 2		2/5 to 1	6/5 to 3

MINIMUM RECOMMENDED FOR SENIOR HIGH SCHOOLS.

Music courses.	Tenth year.			Eleventh year.			Twelfth year.			Total units for senior high school.
	Periods per week.		Units.	Periods per week.		Units.	Periods per week.		Units.	
	Prepared.	Unprepared.		Prepared.	Unprepared.		Prepared.	Unprepared.		
Chorus singing	.....	2	1/5	.....	2	1/5	.....	2	1/5	3/5
Orchestra	2	.....	2/5	2	.....	2/5	2	.....	2/5	6/5
Glee clubs	.....	1	1/10	.....	1	1/10	.....	1	1/10	3/10
Music appreciation	2	.....	2/5	2	.....	2/5	2	.....	2/5	6/5
Theory of music	2	.....	2/5	2	.....	2/5	2	.....	2/5	6/5
Applied music, or school credit for outside work	1 or 2	.....	2/5 to 1	1 or 2	.....	2/5 to 1	1 or 2	.....	2/5 to 1	6/5 to 3

See Remarks on preceding page.

VIII. MUSIC FOR BOYS' HIGH SCHOOLS.

All the courses described in the foregoing pages are appropriate in boys' high schools, and in general the nature of the courses and their distribution throughout the high-school years should remain the same. There should be a difference in comparative emphasis upon the courses, however, and the nature of the material appropriate to chorus practice should necessarily be much changed.

The high-school band (brass or military band) was mentioned on page 23. In high schools for boys this kind of musical organization may meet with a degree of favor and may attain a point of development greatly surpassing anything normally probable in a coeducational high school. Orchestras are not less desirable in a boys' high school, but bands in such schools may be considered as coordinate with orchestras. All that was said in description and in commendation of orchestral ensemble is, therefore, applicable to band practice.

On page 28, under "Applied Music," mention was made of the fact that some high schools give courses in the specialized study of piano, violin, voice, etc. In boys' high schools class instruction in various band and orchestral instruments, as the violin and the strings generally, the cornet and the brasses generally, and the flute, clarinet, oboe, and other wood-wind instruments will frequently meet a very active interest and call forth a large response. Such courses articulate naturally with the band and orchestral ensemble advised, and satisfy the boy's desire for more thorough study, which, nevertheless, he would not undertake except under the group plan.

No additional discussion is needed here of the theoretical courses and the course in music appreciation. They should remain the same, in all essentials, as in the coeducational high school.

Chorus practice presents quite new aspects. Its distribution throughout the years should be the same as before advised, and the

combinations recommended of chorus practice with elementary theory, sight singing, and musical appreciation should stand as before, year for year. The selection of musical material for practice, however, presents some difficulties.

Chorus groups of boys that contain many unchanged voices should use music written for first and second treble parts and bass, or music carefully edited with a view to adapting it to the capabilities of immature voices, and written for soprano, alto, tenor, and bass. Such groups will ordinarily be found in the seventh and eighth years of school life and occasionally in the ninth year. It is safe to say that with conscientious and expert attention to the nature and capabilities of the individual voices, part singing involving a part for bass voices, one or more parts for treble voices, and perhaps a part for the tenor or alto-tenor voice, could be maintained well into the ninth year. As the number of treble voices decreases with the advance in years, a number of unison songs of limited range (c to $\bar{c}$. with occasional tones ranging above this octave) should be added; and in the last two years part songs for male voices (changed voices) that are easy as to vocal demands can well be used. The unison songs should preferably be written on the bass clef, in recognition of the preponderance of bass voices, and the smaller group of treble voices will sing them an octave higher.

The individual vocal characteristics and capabilities of boys belonging in the same year in the same high school are very diverse. The years, too, bring constant changes; and the voices of pupils in a certain year of one high school are often not matched by the voices of pupils of a corresponding year in another high school. This does not mean that good singing is not possible, but it does mean that definite recommendations can not be made to schools in general. Instead each instructor must study the voices of his student and adopt plans of chorus grouping that recognize vocal characteristics and capabilities as far as possible. Music should be chosen, so far as it can be found, that is adapted to the various groups.

The best music available at present for the diverse demands arising in any one school is probably that contained in books designed for seventh and eighth year music classes and for junior high schools. If these books are designed for assembly singing, they are likely to be still more desirable for use in a boys' high school. Usually they present a wide variety of vocal arrangements, including two-part and three-part songs for treble voices only, songs for one treble and one bass part, two treble parts and bass, three treble parts and bass, four parts mixed voices, unison songs on bass clef and unison songs on the treble clef. Any of these arrangements is likely to be needed at some time for some chorus group in a boys' high school. Part songs for

male voices alone are lacking in these books, or are quite insufficient in number. Unfortunately the right type of such songs is not available elsewhere, except for an occasional isolated piece; for part songs for male voices are almost invariably written for four parts, with the result that the first tenor is forced too high and the second bass is forced too low. Only about one out of a hundred of such songs is suitable for use even in the upper years of a boys' high school.

IX. MUSIC FOR GIRLS' HIGH SCHOOLS.

As the boys' high school usually proves a fertile field for the development of instrumental ensembles, so the girls' high school is favorable to the development of vocal ensembles. There is a perfect wealth of suitable music for the voices in all the high-school years, and chorus results of striking beauty may be obtained. The voices have still to be carefully guarded, however, and two-part and three-part music should constitute almost all the repertoire.

The crediting of outside study of piano and other instruments and of voice should be an invariable and an important feature of departmental music work in every girls' high school. Musical appreciation should also receive especially careful attention.

Orchestral playing should be encouraged heartily, notwithstanding that the instrumentation is likely to be less complete in a girls' high school than in other high schools. Most of the orchestral instruments are better adapted to girls' playing, however, than is generally supposed; and for the sake of the numerous violin players among girls, as well as for the encouragement and instruction of the whole school in orchestral playing, the organization and maintenance of an orchestra should be provided for.

The distribution of courses throughout the high-school years should be in all essentials the same as in the coeducational school.

X. THE HIGH SCHOOL AS A CENTER FOR COMMUNITY MUSIC.

Music in the high school articulates with the advanced musical interests and activities in the community outside the school. But the school system, through the high school particularly, may well go further and help to develop music directly in the outside community. No community use of any school building is more appropriate, feasible, and productive of good results than the use of the high-school building as a community music center.

Nearly every high school has a comfortable auditorium. The surroundings are dignified and in keeping with any educational or cultural effort which the people of a community may wish to undertake. A piano is usually installed, ready for use. The high-school

orchestra turns the thought of many citizens toward music, and toward music in connection with the high school. The high-school chorus develops an interest in chorus singing in the community. The courses in harmony and musical appreciation do their full part in raising musical standards and developing musical knowledge. The high-school teacher of music is, by the terms of his position, a conductor of choruses and orchestras; and his interests are all in the direction of the democratization of music. for always his thought and daily effort are centered on the group.

The school officers should call the attention of the community to the opportunity that is at hand to use the school plant and all its facilities in the interest of the most social of the arts. The school should provide the conductor, in the person of the high-school teacher, for choruses and orchestras which would joyously and earnestly set out upon a quest for further musical riches. In doing this, and much more as the movement gains strength, the school should not regard itself as a benefactor; it will rather find itself a beneficiary. In dignified repute among the citizens, in respect from its students, in power willingly accorded it by its constituency, and in breadth and clarity of its own vision, it will gain greatly by undertaking this service of fostering the timorous art ideals of its community and developing community-wide musical expression.

REPORTS OF THE COMMISSION ON THE REORGANIZATION OF SECONDARY EDUCATION.

The following reports of the Commission on the Reorganization of Secondary education have now been issued as bulletins of the United States Bureau of Education and may be secured of the Superintendent of Documents, Washington, D. C., at the prices indicated. Other reports are in preparation. Remittance should be made in coin or money order, as stamps are not accepted:

The Teaching of Community Civics, Education Bulletin 23 for 1915, 10 cents.

Social Studies in Secondary Education, Education Bulletin 28 for 1916, 10 cents.

Reorganization of English in Secondary Schools, Education Bulletin 2 for 1917, 20 cents.

Music in Secondary Schools, Education Bulletin 49 for 1917.

Physical Education in Secondary Schools, Education Bulletin 50 for 1917.

Moral Values in Secondary Education, Education Bulletin 51 for 1917.

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